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crops out, perhaps, in DANTE's judgment of their dialect, 'the greater part of which consists of the letter Z' (*est enim z maxima pars eorum locutionis*). His judgment of the Bolognese dialect is the most favorable of all, but this also is not the Illustrious Italian Language for which he is seeking. In Chap. xvi he speaks of this language as "that Vulgar Tongue which we were pursuing above and which is preceptible in every town, but abiding in none"; and again, "Having, then, found what we were looking for, we declare that the Illustrious, Cardinal, Courtly and Curial Vulgar Tongue in Italy, is that which belongs to all towns in Italy, but does not appear to belong to any one of them: and is that by which all the local dialects of the Italians are measured, weighed and compared." Again: "And this [language] which belongs to the whole of Italy is called the Italian Vulgar Tongue, For this has been used by the illustrious writers who have written poetry in the vernacular, throughout Italy" (Chap. xix).

The second book is of less importance, though it is curious as showing how those *Canzoni* which in their perfect grace seem so free and unrestrained, were subject to most rigid rules and restrictions, imposing limitations upon the poet to which it seems strange that the genius of a DANTE should submit.

Mr. HOWELL's translation is in every way excellent, rendering into good, idiomatic English a treatise that, owing to the corrupt state of the text in many places, is often very obscure. The Introduction, however, offers little that is new. The notes are generally good. The following remarks may be made concerning them:—Page 98, note 2. PETER OF ALVERNE flourished rather in the latter half of the twelfth century. DIEZ ('Leben u. Werke') assigns to him the period from 1155–1215. He was certainly living in 1214.—Page 103, note 21. "Per fino amore vo' si lieta mente" is attributed to JACOPO OF LENTINO. I have been unable to find it in any work accessible to me. It is not likely, however, that DANTE would quote two lines from *one* poet, when he says: *Sed quamvis terrigenae apuli loquantur obscene communiter, praeferentes eorum quidam polite loquuti sunt, vocabula curialiora in suis cantionibus compilantes, ut*

manifeste apparet eorum dicta prospicientibus," etc.—Page 103. Chap. xii, note 1. GUITTONE D'AREZZO was born about 1225, and died after 1295. See VIGO: "Delle Rime di Guittone d'Arezzo," *Giorn. di fil. roman.*, ii, 20 (1878).—P. 104, note 2. "Of Mino Mocato of Siena and Gallo of Pisa, nothing seems to be known." RUTH ('Gesch. d. ital. Poes.'), vol. 1, p. 187 note, quotes a stanza from a MICO (*sic*) OF SIENA, but upon whose authority he does not state. Of Gallo of Pisa, "who flourished about 1250" NANNUCCI ('Manual,' vol. i, p. 186) gives a Canzone, taken from CRESCIMBENI.

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ENGLISH LITERATURE.

Geschichte der Englischen Litteratur von BERNHARD TEN BRINK. Zweiter Band. Bis zur Thronbesteigung Elizabeths. Erste Hälfte. Berlin, Verlag von Robert Oppenheim. 1889. 8vo, pp. 352.

TWELVE years have elapsed since Prof. TEN BRINK completed the first volume of his 'History of English Literature.' Part I of this second volume opens with the continuation, from vol. i, of book fourth, entitled "Prelude to the Reformation and the Renaissance," and also contains a portion of book fifth, entitled "Lancaster and York."

The first chapter of the present volume treats of WYCLIF. Enough of the biography of the great reformer is given to illustrate his literary career. Prof. TEN BRINK (and he might appeal to Mr. SKEAT for corroboration) does not join with Dr. SHIRLEY and Mr. GREEN in calling WYCLIF "the father of English prose." The renaissance did more for the unity of the language than the prelude to the reformation. WYCLIF was assisted not only in that remarkable work, the translation of the Bible into English, but the pamphlets and tracts are also not altogether from the hand of the reformer. A systematic investigation of the doubtful tracts, as well as of those open to doubt, offers a wide and fertile, though not very attractive, field of labor, which from a linguistic and stylistic point of view has remained untouched.

To what extent WYCLIF was influential in the formation of English prose, and how far his methods were imitated by his followers, have not been so fully discussed as one would desire. "The writings of his scholars," the author states, "though differing in value and significance, are composed not only in the spirit of the master, but also reveal on the whole, although it be in a different degree, excellencies and defects similar to the master's own productions. . . It is impossible to present individual characteristics of the writers of the school because the present state of examination is so deficient." "His literary significance is to be found in his extension of the scope of English literature, in his exaltation of its potentialities. But above all he had elevated the English language to the honorable position of being a national Bible-language."

The interesting part of this volume begins with the next chapter (v). It opens with a brief sketch of CHAUCER'S times, the French literary models, and a notice of CHAUCER'S contemporary, the Anglo-French, Latin and English poet from Kent, JOHN GOWER.

Since the publication of his 'Chaucer Studien,' 1870, Prof. TEN BRINK has ranked as one of the foremost of Chaucerian scholars. It was only seven years after the appearance of the first volume of this history of English literature that an incident, fortunate for us, forced him to bring to light a series of Chaucerian studies which originally he had intended not to publish till a later date. This is the volume entitled 'Chaucer's Sprache und Verskunst.' Besides being in many respects the most methodical and comprehensive examination of the phonology, inflection and versification of the poet's works, it is a monument of painstaking research, and proves how well equipped the author is for the continuation of this volume, which embraces the whole of the Chaucerian period.

Prof. TEN BRINK accepts the year 1340 as the date of the poet's birth, and arranges the works in accordance with this date. He puts the "Book of the Duchesse" first in order of time. The poet's intimacy with French poetry (the works of MACHAULT, the 'Roman de la Rose,' for example), urged him soon after this production to seek a more artistic verse-form.

This was the iambic decasyllabic line, which he united in stanzas of seven lines, a combination known to the poets of Provence and Northern France. The oldest poem extant in which this stanza appears is the "Compleynt unto Pite," his next poem and probably written between 1370-72.

The next and epoch-making event is the poet's journey to Italy, 1372-73, which leads to a brief description of Italy and the Italian renaissance, DANTE, PETRARCH and BOCCACCIO. Prof. TEN BRINK does not make here so sharp a division between the so-called French and Italian periods in CHAUCER'S development as was formerly done in the 'Chaucer Studien' of 1870, yet there remains the same periodical grouping of the poet's works.

After the Italian journey certain religious feelings, perhaps questioning, gave birth to the 'Lyf of St. Cecile,' the 'A.B.C.' poem, and the lost work taken from the 'De miseria humana conditionis' of INNOCENT III. The 'A.B.C.' is a translation of a prayer taken from DE DIGULLEVILLE'S 'Pèlerinage de la Vie humaine,' and Mr. SKEAT's suggestion that "it may well stand first in chronological order" (about 1366) of the poet's works, seems far more satisfactory than the post-Italian date.

These were soon followed by a certain poem 'Palamon and Arcite,' suggested by BOCCACCIO'S 'Teseide' and afterwards incorporated in the 'Knights Tale.' The 'Compleynt of Mars,' dated by Mr. SKEAT 'conjecturally about 1374,' Prof. TEN BRINK would place "after the spring of 1379." It is equally surprising that the 'Romance of the Rose' (and, by the way, Prof. TEN BRINK no longer believes that the extant translation is by CHAUCER) should be relegated to so late a date as this. It was a work that offered inspiration and ideas to the very first poetic attempts of our poet, and may naturally be regarded as an early venture at translation. Prof. TEN BRINK himself thinks that this is true of BOETHIUS'S 'Consolation of Philosophy,' though the completion of the same could be placed hardly earlier than the year 1380.

The history of CHAUCER is here interrupted by a short notice of TREVISA, just as later the continuity of the narration is twice disturbed

by criticisms upon GOWER's works. Prof. TEN BRINK agrees with Dr. KOCH, that the 'Parlement of Foules' was written to celebrate the courtship of ANNE OF LUXEMBURG by RICHARD II, thus dating the poem 1381 or, if written after the marriage, 1382.

The tragic element of BOCCACCIO's 'Filostrato' attracted CHAUCER most and gave rise to his next great poem, 'Troilus and Cryseyde.' Many salient differences between the Italian and English versions are stated, special emphasis being laid upon CHAUCER's treatment of Cryseyde's character and motives. "Of greatest significance, however, for the character of the work as a whole," says Prof. TEN BRINK of the Italian *Filostrato*, "is the title which BOCCACCIO confers upon his poem by means of a strangely hybrid compound: *Filostrato, was bedeuten, soll: der von der Liebe zu Boden Geschlagene.*" But Mr. MORLEY writes: "BOCCACCIO gave Troilus the name of Philostrate, with the sense Soldier of Love." It is fortunately not a Chaucerian nut to crack.

The 'House of Fame,' the most personal of CHAUCER's works, is supposed to answer to the comedy referred to near the closing lines of 'Troilus and Cryseyde':

"Ther God my maker, yet er that I dye,
So sende me myght to maken som comedye!"

This poem seems to have been written about 1384. Strangely enough, CHAUCER returns to his youthful metre, and the criticism that "the light foot accords admirably with the gay tone" does not itself admirably accord with the criticism expressed earlier in the book, namely, that intimacy with French poetry forced the poet to seek a more artistic form of verse. Explanations cannot always accompany facts.

The 'Legend of Good Women' soon followed the 'House of Fame,' for Mr. SKEAT's argument for 1385-6 is most convincing. The real significance of the 'Legend of Good Women,' Prof. TEN BRINK urges, "lies in the fact that it is a study by the poet in a field wholly new to him, in a form of art as yet little cultivated by him." Here for the first time the heroic couplet was used.

Prof. TEN BRINK's insertion of the tales of Virginia and Greselda at this point, as betokening a period of unhappiness and

misfortune, and still later the 'Preamble of the Wyf of Bath' and the story of 'May and January,' as marking the revival of humor and a returning fondness for the piquant-comic, all of which tales were used later in the Canterbury series, will not satisfy all critics. There are too few proofs for such definite disposition. Hereupon GOWER is again introduced. He now begins to write in English. "While CHAUCER was ascending thus step by step the summit of his poetic achievements, there appeared in the person of his friend GOWER an unexpected, though by no means equal, rival; yet, as the case was, a rival not to be underestimated." It was this thought of rivalry that incited CHAUCER to new, more daring undertakings. These were the 'Canterbury Tales.' The 'Confessio Amantis' has not been then without some value to English literature! This ranks GOWER higher than his "having raised tediousness to the precision of science."

The criticism of the separate parts of the poet's masterpiece, the 'Canterbury Tales,' is itself a masterpiece of literary art, most skilfully arranged, giving due observance to the historical, æsthetical, literary value of the subject-matter in hand, and simultaneously preserving its own striking, charming, exact form of composition.

The new interpretation given to the 'Man of Lawes Tale,' recalls the pert criticism sent by CHARLES LAMB to GODWIN: "I assure you most sincerely that I have been greatly delighted with CHAUCER. I may be wrong, but I think there is one considerable error runs through it, which is the conjecturing spirit, a fondness for filling out the picture by supposing what CHAUCER did and how he felt, where the materials are scanty."

Chapter xv closes the fourth book with brief remarks on the remaining minor poems. The spurious works are not noticed. The fifth book continues the study of the poet as imitated by his school. SCOGAN, SHIRLEY, CAPELLANUS JOHANNES, OCCLEVE and LYDGATE, follow in order. It is true that as a simple narrator, moralist and teacher; as a poet of erotic, epic-lyric and religious themes, LYDGATE was largely an imitator of CHAUCER, yet as a satirist he deserves a more inde-

pendent place. For *LYDGATE* was "the father of English Fool literature" (cf. *HERFORD*), and had his own following until he was dethroned by *BRANDT* himself.

The remaining chapters of Part I contain an historical outline and criticism of the origin of the English drama. The beginnings of the miracles or mysteries (for in England the biblical mystery play was never distinguished from the legendary miracle play) are briefly outlined; fuller explanation is given of "the oldest English drama" extant, which bears a distinctly East-Midland stamp—"The Harrowing of Hell"—and of that second oldest, perhaps a generation later, the play of 'Jacob and Esau.' The development of Christmas and Easter plays soon succeeded, to be followed in turn by a combination of both in which the Corpus Christi celebration played an important part.

The Woodkirk plays (Prof. *TEN BRINK* seems to prefer 'Woodkirk' to 'Towneley,' the latter being the name of the family in whose possession the manuscript of the plays long remained) closely resemble those of York; in fact, five plays are almost identical, the differences going to prove that the latter are the older. The variation of the Woodkirk from the York is that of country from city, yet the ethical and æsthetic principles are the same. But in the York plays there is nothing that recalls the pastoral parts of Woodkirk, nothing of that freedom of comic playfulness, and nothing to be compared with the coarseness of the Woodkirk portrayal of Cain.

The Chester plays were strongly influenced from two sides, from East Midland and from Yorkshire. They are less original than the two previous cycles.

Coventry was not only to the Midland, but also to the South of England, what York was to the North. The plays, though dramatic, are less naïve and fresh, which is probably due to their late date. The transition of the miracle play into the morality is next traced, special exposition of the play 'Maria Magdalena' being appended.

Chapter viii returns to *LYDGATE*'s time, and reviews the growth of humanism upon English soil and its historical connection with Italy. Humanism gives rise to a brief

sketch of the rapid growth of the collegiate centres in England.

Chapter ix closes Part I of this second volume. The character of the fifteenth century, the persecution of the Lollards, and *REGINALD PECOCK*'s career form its contents.

This new volume is a valuable contribution to the history of English literature. Prof. *TEN BRINK*'s method is an original one. He seeks to combine external and internal evidence, to give a final criticism rather than a synopsis of the works themselves or a résumé of polemics over their authenticity. It is essentially a history in criticism.

The second part, with its appendix, is already a year late, but its appearance will contribute explanation to Part I, and it is to be hoped that both will soon be translated into English.

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ENGLISH PROSE.

Selections in English Prose from Elizabeth to Victoria (1580-1880). Chosen and arranged by JAMES M. GARNETT. Boston: Ginn & Co. 1892. 8vo, pp. xi, 701.

Its neat appearance, the clear, legible print, and the simple dark-blue binding, at once predispose one in favor of this volume, and a glance at the table of contents strengthens the impression. The book is quite free from the scrappiness usual in such compilations: as but thirty-three of the masters of English prose are represented, the reader is given extracts of from nine to forty pages—in several cases complete essays—in place of the customary morsels. The selections have been reprinted from standard editions; possess intrinsic interest and value; and in general are good specimens of the sober, pedestrian style of their respective authors. They are provided with brief notes, "purposely limited," says Prof. GARNETT, "to explanations of words and allusions that I thought desirable for the student, but not intended to take the place of of the classical, biographical, or verbal dictionary." In these days of over-annotated textbooks, when nothing in the way of research is left for the student, it is as pleasant as it is unusual to find a work that errs, if at all, on the